

Rued Langgaard  
THE STAR IN THE EAST

Koncertstykke for sopran og orkester  
Concert Piece for soprano and orchestra

Tekst af komponisten  
Text by the composer

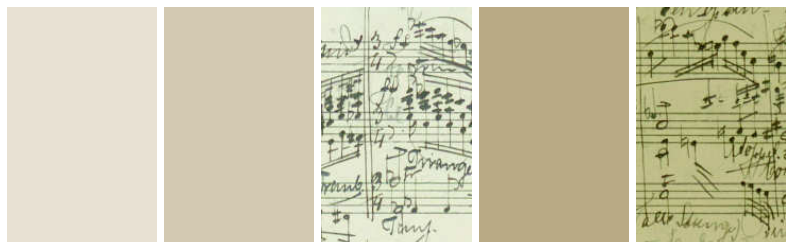
1915, omarbejdet / reworked 1923, rev. 1927

BVN 180

Kritisk udgave ved  
Critical edition by  
Mike Cholewa og / and Bendt Viinholt Nielsen

PARTITUR / SCORE

*Rued Langgaard*



Rued Langgaard  
THE STAR IN THE EAST

Koncertstykke for sopran og orkester  
Concert Piece for soprano and orchestra

Tekst af komponisten  
Text by the composer

1915, omarbejdet / reworked 1923, rev. 1927

BVN 180

Kritisk udgave ved  
Critical edition by  
Mike Cholewa og / and Bendt Viinholt Nielsen

PARTITUR / SCORE

RUED LANGGAARD UDGAVEN  
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: The Star in the East (BVN 180)  
Kritisk udgave ved Mike Cholewa og Bendt Viinholt Nielsen  
© 2021 Rued Langgaard Udgaven og Edition Wilhelm Hansen AS,  
København

BVN-numre refererer til Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse. (Rued Langgaard's Compositions. An Annotated Catalogue of Works: With an English Introduction)*. Odense Universitetsforlag, 1991.

Hovedredaktør for Rued Langgaard Udgaven: Bendt Viinholt Nielsen.  
Redaktionsassistent på nærværende udgivelse: Ole Ugilt Jensen.  
Engelsk oversættelse: John Irons og Bendt Viinholt Nielsen.  
Layout: Hans Mathiasen.

Rued Langgaard Udgaven blev etableret i 2000 med støtte fra Carlsbergfondet.

Den her foreliggende udgivelse er støttet af Koda Kultur.

Rued Langgaard Udgaven skylder fonden en varm tak for den velvillige støtte.

Rued Langgaard Udgaven  
c/o Edition Wilhelm Hansen AS  
Bornholmsgade 1A  
1266 København K  
Danmark  
[www.wisemusicclassical.com/publishers/edition-wilhelm-hansen](http://www.wisemusicclassical.com/publishers/edition-wilhelm-hansen)  
[www.langgaard.dk](http://www.langgaard.dk)

ISBN 978-87-598-3359-9  
WH32328

Orkestermateriale til leje

Desuden foreligger:  
Klaverpartitur  
ISBN 978-87-598-6396-1  
WH32328C

Spilletid: 8 minutter.

Rued Langgaard: The Star in the East (BVN 180)  
Critical edition by Mike Cholewa and Bendt Viinholt Nielsen  
© 2021 The Rued Langgaard Edition and Edition Wilhelm Hansen AS,  
Copenhagen

BVN numbers refer to Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse. (Rued Langgaard's Compositions. An Annotated Catalogue of Works: With an English Introduction)*. Odense Universitetsforlag, 1991.

General editor of The Rued Langgaard Edition: Bendt Viinholt Nielsen.  
Editorial assistant for the present publication: Ole Ugilt Jensen.  
English translation: John Irons and Bendt Viinholt Nielsen.  
Layout: Hans Mathiasen.

The Rued Langgaard Edition was established in 2000 with the support of the Carlsberg Foundation.

The present publication was supported by Koda's Cultural Funds.

The Rued Langgaard Edition would like to express its great gratitude to the fund for its willing support.

The Rued Langgaard Edition  
c/o Edition Wilhelm Hansen AS  
Bornholmsgade 1A  
DK-1266 Copenhagen K  
Denmark  
[www.wisemusicclassical.com/publishers/edition-wilhelm-hansen](http://www.wisemusicclassical.com/publishers/edition-wilhelm-hansen)  
[www.langgaard.dk](http://www.langgaard.dk)

ISBN 978-87-598-3359-9  
WH32328

Orchestral material for hire

Also available:  
Vocal score  
ISBN 978-87-598-6396-1  
WH32328C

Duration: 8 minutes.



## INDHOLD

OM UDGAVEN . . . . .	3
OM <i>THE STAR IN THE EAST</i> . . . . .	5
SANGTEKST (RUED LANGGAARD) . . . . .	9
SOLO E STRUMENTI DELL' ORCHESTRA . . . . .	10
THE STAR IN THE EAST . . . . .	11
KILDER OG KRITISK BERETNING . . . . .	24

## CONTENTS

ABOUT THIS EDITION . . . . .	3
ABOUT <i>THE STAR IN THE EAST</i> . . . . .	5
SONGTEXT (RUED LANGGAARD) . . . . .	9
SOLO E STRUMENTI DELL' ORCHESTRA . . . . .	10
THE STAR IN THE EAST . . . . .	11
SOURCES AND CRITICAL COMMENTARY . . . . .	24

## OM UDGAVEN

Denne kritiske førsteudgave af *The Star in the East* er baseret på manuskripter i Rued Langgaards Samling (RLS) på Det Kongelige Bibliotek i København. Hovedkilden er Langgaards renskrevne partitur fra 1923, som dog er stærkt præget af revision og forkortelse, foretaget i forbindelse med en opførelse i 1927 (RLS 129,1). En passage i harpestemmen er ufuldstændig i partituret og har måttet rekonstrueres med støtte i det foreliggende klaverpartitur, udarbejdet 1927 af komponisten (RLS 129,2). Det oprindelige stemmesæt, som blev anvendt ved værkets to opførelser i hhv. 1924 og 1927, er forsvundet. Sangteksten er skrevet af Langgaard på dansk og oversat til engelsk af Dr. phil. Lilly Heber (1879-1944). Nodekilderne indeholder både den danske og den engelske tekst og begge versioner publiceres i denne udgave. Som kilder til teksten i separat form findes dels en gengivelse af den danske version, publiceret 1924 i det norske tidsskrift *Stjernen*, som blev redigeret af Lilly Heber, dels koncertprogrammet fra opførelsen i 1927, som gengiver den engelske tekst. Udgaven følger den komponerede tekst de steder, den adskiller sig fra de trykte tekstversioner.

Udgivernes tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiverne. Der henvises i øvrigt til *Kilder og kritisk beretning* s. 24.

Mike Cholewa og Bendt Viinholt Nielsen, oktober 2021

## ABOUT THIS EDITION

This critical first edition of *The Star in the East* is based on manuscripts in Rued Langgaard's Collection (RLS) at The Royal Danish Library in Copenhagen. The main source is Langgaard's fair-copy score from 1923, which, however, has undergone considerable alteration and abbreviation, carried out in connection with a performance in 1927 (RLS 129,1). A passage in the harp part is incomplete in the score and it has had to be reconstructed on the basis of the existing piano reduction which was made by the composer in 1927 (RLS 129,2). The original set of parts that was used at the two performances of the work in 1924 and 1927 respectively has disappeared. The vocal text is written by Langgaard in Danish and translated to English by Dr. phil. Lilly Heber (1879-1944). The sources of the music include both the Danish and the English text, and both versions are published in this edition. As sources of the text in a separate form, there is a reproduction of the Danish version, published in 1924 in the Norwegian periodical *Stjernen* (The Star), which was edited by Lilly Heber, as well as the concert programme from the performance in 1927, which reproduces the English text. The edition follows the composed text in places where this text differs from the printed text versions,

The editors' additions and emendations are indicated typographically in the score by square brackets, and slurs and ties with broken lines. Cautionary accidentals in round brackets are also editorial.

For further information, see *Sources and critical commentary* p. 24

Mike Cholewa and Bendt Viinholt Nielsen, October 2021



## OM THE STAR IN THE EAST

Udgangspunktet for dette korte soloværk er Rued Langgaards *Angelus* (BVN 92) med undertitlen *En Vespersang*, komponeret i marts 1915 til et uddrag af Thor Langes frie, danske gendigtning af Henry W. Longfellow's dramatiske digt *Den Gyldne Legende* (*The Golden Legend*, 1851). Teksten er fra bogens epilog, hvor "De to Gjengældelsens Engle" optræder, nemlig Englen for de gode Gerninger og Englen for de onde Gerninger. De to engle synges hos Langgaard af en sopran- og en baryton-stemme. Værket blev i 1916 inddraget i en revideret version som tredje del af *Sinfonia interna*, en fem kvarter lang, såkaldt scenisk symfoni, oprindeligt anbragt blandt Langgaards nummererede symfonier som nr. 4 (BVN 122). Symfonien omfattede fem dele og var komponeret for seks sangsolister, kor og stort orkester med orgel. Langgaard arbejdede ihærdigt for at få *Sinfonia interna* opført på Det Kongelige Teater, men det lykkedes ikke.

I 1920 fik han lejlighed til at opføre et uddrag af *Angelus*, nemlig afsnittet med Englen for de gode Gerninger. Det skete ved en koncert i Berlin den 25. januar 1920, hvor Langgaard præsenterede et program med egne værker sammen med koncertsangerinden Ellen Overgaard i Gesellschaft der Berliner Secession. *Szene aus "Sinfonia interna", eine Bühnen-Orchestersymphonie* blev opført med klaver ved denne lejlighed.

I begyndelsen af 1920'erne synes Langgaard at have opgivet at få det store sceniske værk frem, og det udgik af symfonirækken. I 1923 forelå den første version af operaen *Antikrist*, og det var formodentlig årsagen til, at Langgaard mistede interessen for *Sinfonia interna*. Han besluttede dog at omarbejde netop afsnittet med Englen for de gode Gerninger fra *Angelus* til et selvstændigt værk, en sangscene for sopran og orkester, som han i første omgang også kaldte *Sinfonia interna*. Men han skiftede teksten ud med en ny tekst skrevet af ham selv, og som stemte overens med hans sympati for den internationale teosofiske bevægelse *The Order of the Star in the East*. Bevægelsen var stiftet i 1911 i Indien og var protegeret af den engelske teosof Annie Besant (1847-1933), mens det åndelige overhoved var Jiddu Krishnamurti (1895-1986). Ordenens formål var at forberede en stor åndelig lærers snarlige komme, en person der på tværs af religioner og racer ville berede vejen for en ny tidsalder. Det er uvist, hvornår Langgaard stiftede bekendtskab med denne bevægelse, men bl.a. i værker som violinsonate nr. 2 med mottoet "Den store Mester kommer" (1920-21) og i *Antikrist* (1921-23) er han stærkt inde på sådanne idéer. Langgaards kontakt med bevægelsen var gennem den norske doktor i litteratur Lilly Heber (1879-1944), som var redaktør for Ordenen "Stjernen i Øst"s nordiske tidsskrift, *Stjernen* (udgivet i Norge). Langgaard korresponderede med Lilly Heber (en brev-

## ABOUT THE STAR IN THE EAST

The point of departure for this short solo work is Rued Langgaard's *Angelus* (BVN 92), with the subtitle *A Vesper Song*, composed in March 1915 to an excerpt of Thor Lange's free Danish translation of Henry W. Longfellow's dramatic poem *The Golden Legend* (1851). The text is from the epilogue of the book, where 'The Two Angels of Vengeance' appear, i.e. the Angel of Good Deeds and the Angel of Evil Deeds. In Langgaard's work the two angels are sung by a soprano and a baritone voice. The work was included in 1916 in a revised version as the third part of *Sinfonia interna*, a 75-minute-long so-called scenic symphony, originally placed among Langgaard's numbered symphonies as no. 4 (BVN 122). The symphony had five parts and was composed for six vocal soloists, a choir and a large orchestra with organ. Langgaard tried assiduously to get *Sinfonia interna* performed at The Royal Theatre, but without success.

In 1920, he got the opportunity to perform part of *Angelus*, the section with the Angel of Good Deeds. This was at a concert in Berlin on 25 January 1920, when Langgaard presented a programme of his own works together with the concert singer Ellen Overgaard at Gesellschaft der Berliner Secession. *Szene aus "Sinfonia interna", eine Bühnen-Orchestersymphonie* was performed with piano accompaniment on that occasion.

In the early 1920s, Langgaard seems to have abandoned the idea of getting the large scenic work performed, and it was dropped from the list of symphonies. In 1923, the first version of the opera *Antichrist* was completed, and this was probably the reason why Langgaard lost interest in *Sinfonia interna*. He did, however, decide to convert precisely the section with the Angel of Good Deeds from *Angelus* into an independent work, a song scene for soprano and orchestra which he initially also called *Sinfonia interna*. But he replaced the text with a new one which he had written himself and which accorded with his sympathy for the international theosophical movement *The Order of the Star in the East*. The movement had been founded in 1911 in India and was patronised by the British theosophist Annie Besant (1847-1933), while its spiritual leader was Jiddu Krishnamurti (1895-1986). The aim of the order was to prepare the imminent coming of a great spiritual leader, a person who would transcend all religions and races and pave the way for a new age. It is uncertain just how Langgaard became acquainted with this movement, but in such works as the Violin Sonata no. 2, for example, with the motto 'The Great Master Cometh' (1920-21) and in *Antichrist* (1921-23) he is very much in tune with such ideas. Langgaard's contact with the movement was via the Norwegian doctor of literature Lilly Heber (1879-1944), who was editor of the 'The Star in the East' order's Nordic periodical *Stjernen* (The Star), which was published in Norway. Langgaard corresponded with Lilly Heber (a correspondence which unfortunately seems to have got lost) and met her on

veksling, som desværre synes tabt) og mødtes med hende flere gange. Bevægelsen ekspanderede hurtigt og blev en international organisation, som også fik en afdeling i Danmark, men der er ikke noget vidnesbyrd om, at Langgaard skulle have haft nær kontakt med denne danske fraktion.

Den nye sangscene, *Sinfonia interna*, som Langgaard skabte i 1923, var en bearbejdet, ominstrumenteret og udvidet version af anden halvdel af originalværket, *Angelus* fra 1915. Kun nogle få fragmenter af dette partitur er bevaret, dels som renskrift, dels som skitse. Der foreligger imidlertid en ukomplet førsteskitse fra marts 1915, som Langgaard gik tilbage til og anvendte som udgangspunkt for sangscenen.<sup>1</sup> Som indledning tilføjede han en introduktion, skrevet til den store *Sinfonia interna* i 1916. Som mellemafsnit og slutning benyttede han et tema fra et klaverstykke, som kendes i en version fra 1924, men må gå tilbage til 1923, nemlig anden sats af *Angelus, Tre Stykker for Klaver* (BVN 182).<sup>2</sup>

*Sinfonia interna* blev opført ved den "Andra Nordiska Konserteren" med et rent dansk program den 20. januar 1924 i Stockholm. Solist var Birgit Engell og Georg Schnéevoigt dirigerede Stockholms Konsertförenings orkester i orkestrets koncertsal, Auditorium. Det danske program omfattede også værker af Lange-Müller, Hakon Børresen, Poul Schierbeck, Louis Glass og Christian Christiansen. Afslutningsvis opførtes Carl Nielsens nye femte symfoni. Modtagelsen af Langgaards værk nåede til Danmark som en notits i *Nationaltidende* (30.1.1924):

Rud Langgaards "Sinfonia interna", som blev fremført ved den danske Koncert i Stockholm, har aabenbart vakt Opmærksomhed. Stockholmerbladet "Dagens Nyheter" skriver bl.a.: "I Rud Langgaards Spil fandtes en indre Glød som af gammel gregoriansk Kirkemusik i moderne Form."<sup>3</sup>

Det var givetvis Langgaard, der selv havde forsynet *Nationaltidende* med denne, formodentlig enlige, omtale, for alt i de svenske aviser drejede sig om den veritable skandale, opførelsen af Carl Nielsens femte symfoni havde vakt. Kakofonien i første sats var for stærk for en stor del af det stockholmske publikum, som i stort tal udvandrede midt under og efter første sats. Nielsen var ikke selv i Stockholm, men Langgaard overværede koncerten. Den fandt sted kl. 14, og han nåede samme dag også at gå på konditori med Lilly Heber, spise middag hos forfatteren Axel Lundegård og være sammen med Lilly Heber igen om aftenen. Et par dage efter var han hjemme i København og nedskrev følgende: "Altsaa: Interna kom med Vold og Magt frem, men hvad havde jeg ud af det? Foreløbig: *intet*."<sup>4</sup>

Langgaards tekst til værket blev trykt samme år under overskriften *Sinfonia interna*.<sup>5</sup> Som notebilag gengives værkets slutning (udgavens t. 98-135) for sangstemme og klaver i

several occasions. The movement expanded rapidly and became an international organisation, which also had a branch in Denmark, but there is no evidence to confirm that Langgaard had any close contact with the Danish section.

The new song scene *Sinfonia interna* that Langgaard created in 1923 was an adapted, re-orchestrated and expanded version of the second half of the original work, *Angelus*, from 1915. Only a few fragments of this score, partly in fair copy form, partly as a sketch, have been preserved. However, there exists an incomplete preliminary sketch from March 1915 that Langgaard returned to as his starting point for the song scene.<sup>1</sup> He added an introduction, written initially for the large *Sinfonia interna* in 1916. As intermediate sections and conclusion, he made use of a theme from a piano piece, which is known in a version from 1924, but must go back to 1923 i.e. the second movement of *Angelus, Three Pieces for Piano* (BVN 182).<sup>2</sup>

*Sinfonia interna* was performed at the 'Second Nordic Concert' featuring an exclusively Danish programme on 20 January 1924 in Stockholm. The soloist was Birgit Engell, and Georg Schnéevoigt conducted the orchestra of the Stockholm Concert Society in its concert hall, Auditorium. The Danish programme also comprised works by Lange-Müller, Hakon Børresen, Poul Schierbeck, Louis Glass and Christian Christiansen. In conclusion, Carl Nielsen's new Fifth Symphony was performed. The reception of Langgaard's work reached Denmark as a note in *Nationaltidende* (30 Jan.1924):

Rud Langgaard's "Sinfonia interna", which was performed at the Danish concert in Stockholm, has clearly commanded attention. The Stockholm newspaper 'Dagens Nyheter' writes, among other things: 'In Rud Langgaard's work there was an inner glow like that of old Gregorian church music in a modern form.'<sup>3</sup>

It was in all probability Langgaard who had personally provided *Nationaltidende* with this apparently one and only mention, for everything in the Swedish newspapers dealt with the veritable scandal which the performance of Carl Nielsen's Fifth Symphony had given rise to. The cacophony of the first movement was too strong for a part of the Stockholm audience, who left the concert hall in large numbers during and after the first movement. Nielsen was not present in Stockholm, but Langgaard attended the concert. It took place at 2pm, and that same day he managed to go to a tearoom with Lilly Heber, eat dinner at Axel Lundegård's and spend the evening with Lilly Heber once more. A couple of days later he was back in Copenhagen, where he wrote the following: 'Well, by hook or by crook Interna had its performance, but what do I get out of that? So far: *nothing*'.<sup>4</sup>

Langgaard's text for the work was printed that same year under the heading *Sinfonia interna*.<sup>5</sup> As a musical supplement, the conclusion of the work is reproduced (bars 98-135 of this edition), for voice and piano in Langgaard's musical notation,

1 Klaverskitzen fra 1915 foreligger som RLS 114, 4. I 1937 gen-skabte RL *Angelus* i en helt ny version for to sopranoer, blandet kor og orkester (BVN 233). Også denne version tog udgangspunkt i 1915-skitsen, men det er kun i sangstemmen, man kan finde et vist sammenfald mellem *Angelus* (1937) og *Sinfonia interna* (*The Star in the East*).

2 Temaet genfindes i bl.a. et par af RLS klaverstykker: *Adorazione* (BVN 223, 1934) og anden sats af *Chiesa madre* (BVN 367, 1948-49).

3 Formodentlig refereres der til Vilhelm Peterson-Bergers koncert-anmeldelse i *Dagens Nyheter* 21.1.1924.

4 Dagbogsblade 1924, Rued Langgaards privatarkiv, Det Kongelige Bibliotek, Tilg. 554.3.

5 *Stjernen, Julenummer 1924*, 3. årg., nr. 11-12, november-december 1924, s. 198-199 samt upag. "Notebilag".

1 The sketch of 1915 is extant under RLS 114, 4. In 1937, RL re-composed *Angelus* in a completely new version for two sopranos, mixed chorus and orchestra (BVN 233). This version was also based on the 1915 sketch, but it is only in the vocal part that it is possible to trace a certain coincidence between *Angelus* (1937) and *Sinfonia interna* (*The Star in the East*).

2 The theme can also be found in a couple of RLs piano pieces: *Adorazione* (BVN 223, 1934) and the second movement of *Chiesa madre* (BVN 367, 1948-49).

3 The reference is probably to a concert review by Vilhelm Peterson-Berger in *Dagens Nyheter* 21 Jan. 1924.

4 Diary pages for 1924, Rued Langgaard's private archive, The Royal Danish Library, Tilg. 554.3.

5 *Stjernen, Christmas Number 1924*, vol. 3, nos. 11-12, November-December 1924, pp. 198-199 and unpaginated 'music supplement'.

Langgaards nodeskrift og med slutdateringen *Rud Langgaard 1915*. Digtet ledsages af følgende redaktionelle kommentar:

Dette digt, sendt til Stjernens Jul nr. av den bekjendte danske komponist *Rud Langgaard*, er teksten til et symfonisk orkesterstykk som blev opført på De nordiske Festkonserter i Stockholm i januar 1924. Det må derfor ikke læses som et almindelig digt. I disse linjer har komponisten prøvet at antyde – efterat han havde skapt sit orkesterverk – hvad han ønsket at uttrykke gennem det. – På denne måde danner hver linje i dette digt midtpunktet i en hel musikalsk strofe, idet mellemrummene mellem digtets linjer udfyldes med herlig orkestermusik. – Komponisten har skapt sit verk under inspiration av vor nordiske jul: Klokkene ringer, sneen falder, juletræet stråler med sølvstjernen i toppen, engler stiger ned og gir idag som for to tusen år siden det glade budskap om Mesterens Komme til verden.

Denne beskrivelse af relationen mellem tekst og musik gik dog i nogen grad tabt, efter at Langgaard op til den følgende opførelse i 1927 valgte at forkorte værket betragteligt. Vi kender ikke kompositionens oprindelige længde, men i marts 1927 udarbejdede Langgaard et klaverpartitur, som omfatter 211 takter.<sup>6</sup> Inden opførelsen en måned senere var værket blevet reduceret til 135 takter. Det betød, at 55 takter med instrumentalmusik blev udeladt, blandt andet to mellemafsnit baseret på det omtalte klaverstykk, tillige med en sangpassage med følgende tekst:

Alt Stjernen er tændt.

Bring Fred til hver det Hjertefund:

*den store Mester kommer snart*

som Drømmen i Lys af hver en Stund

med Smertefryd os kroner.

Og i Himmelsale Harper toner...<sup>7</sup>

Langgaard ønskede imidlertid i 1927 at præsentere værket med engelsk tekst, en oversættelse som Lilly Heber stod bag. Klaverpartituret blev udarbejdet med denne engelske tekst og en tilrettet sangstemme, og værket skiftede titel til *The Star in the East, Koncertstykk for Sopransolo og Orkester*. I den korte form og med denne titel blev værket opført den 11. april 1927 i Odd Fellow Palæet på en såkaldt "Populær Orkesterkoncert", som Langgaard havde foranstaltet med koncertsangerinde Mimi Falkenstjerne som solist og ham selv i spidsen for det forstærkede Københavns Filharmoniske Orkester. Programmet indledtes med Marcia funebre, anden sats af Beethovens tredje symfoni (*Eroica*), hvorefter fulgte fire værker af Langgaard: Symfoni nr. 5, *The Star in the East*, *Sfinx* og til slut symfoni nr. 7. Ellen Overgaard skulle have været aftenens solist, men på grund af pludselig sygdom havde "Fru Mimi Falkenstjerne med kort Varsel overtaget Sopranpartiet", som det hedder i programmet. Ifølge anmeldelserne var publikum mødt talstærkt op, og der var stort bifald og fremkaldelse af komponisten. Om *The Star in the East* skrev Kaj Flor (K.F.) i *Berlingske Tidende* (12.4.1927) bl.a.: "Ligesom Teksten med dens Skrift paa Himlen minder om amerikansk Agitation, saadan er der

and with the final date *Rud Langgaard 1915*. The poem is accompanied by the following editorial comment:

This poem, sent to the Christmas number of *Stjernen* by the well-known Danish composer *Rud Langgaard*, is the text for a symphonic orchestral piece that was performed at The Nordic Festival Concerts in Stockholm in January 1924. So it should not be read as an ordinary poem. In these lines the composer has attempted to suggest – after having written his orchestral work – what he wished to express by it. – In this way, each line of the poem forms the central point of an entire musical stanza, the spaces between the lines of the poem being filled out with magnificent orchestral music. – The composer was inspired in writing the work by our Nordic Christmas: The bells ring, the snow falls, the Christmas tree gleams topped by its silver star, angels descend, today as two thousand years ago, with the joyful message of the Saviour's arrival on Earth.

This description of the relation between text and music was lost to a certain extent after Langgaard, just before the following performance in 1927, decided to shorten the work considerably. We do not know the original length of the composition, but in March 1927 Langgaard prepared a vocal score that comprises 211 bars.<sup>6</sup> Before the performance a month later, the work had been reduced to 135 bars. This meant that 55 bars of instrumental music had been omitted, including two intermediate sections based on the piano piece just mentioned, as well as a song passage with the following text:

The Star already is flaming.

Give peace to each these blessed words:

*The Master great is coming soon,*

like a dream shining through nightly hours,

crowning us with pain and bliss.

In the heavens the harps are sounding.<sup>7</sup>

In 1927, however, Langgaard wished to present the work with an English text, a translation for which Lilly Heber was responsible. The piano score was prepared with this English text and an adjusted vocal part, and the work's title was changed to *The Star in the East, Concert Piece for Solo Soprano and Orchestra*. In the abbreviated form and with this title the work was performed on 11 April 1927 in the Odd Fellow Palace at a so-called 'Popular Orchestral Concert' which Langgaard had brought about, with the concert singer Mimi Falkenstjerne as soloist and himself conducting the reinforced Copenhagen Philharmonic Orchestra. The programme began with Marcia funebre, the second movement of Beethoven's Third Symphony (*Eroica*), after which came four works by Langgaard: Symphony no. 5, *The Star in the East*, *Sphinx* and finally Symphony no. 7. Ellen Overgaard was to have been the soloist that evening, but because of a sudden indisposition 'Mrs Mimi Falkenstjerne has at short notice taken over the soprano part', as it is formulated in the programme. According to the reviews, there was a full audience and much applause and calling forward of the composer. About *The Star in the East*, Kaj Flor (K.F.) wrote in *Berlingske Tidende* (12 Apr. 1927), among other things: 'Just as the text with the writing on the sky is reminiscent of American

6 Der må givetvis have foreligget et klaverpartitur også til den version, som blev opført i 1923. Klaverpartituret 1927 repræsenterer en forkortet version af værket, idet 5 takter, som er bevaret i partituret i overstreget form, ikke findes i klaverpartituret.

7 Kilden til den danske tekst er gengivelsen i *Stjernen*, 1924, jfr. note 5, mens den engelske version fremgår af klaverpartituret (RLS 129,2).

6 There must of course have been a vocal score also for the version that was performed in 1923. The vocal score of 1927 represents an abbreviated version of the work, as 5 bars that are preserved in the score in crossed out form are not found in the vocal score.

7 The source for the Danish text is the reproduction in *Stjernen*, 1924, cf. note 5, while the English version appears from the vocal score (RLS 129,2).

ogsaa i Musikken en Blanding af religiøse og verdslige Elementer, der ikke er blevet kunstnerisk helt sammensmeltet." I avisen *København* (12.4.1927) kalder anmelderen *A. E.* værket for "et dristigt instrumenteret, stort tænkt Koncertstykke med en Sopransolo, hvilken Fru Mimi Falkenstjerne sang med sin kraftige, noget haarde Sopran paa et forfærdeligt engelsk Sprog".

Nogle detaljer i orkestersatsen blev formodentlig ændret af Langgaard efter opførelsen, og han skitserede også nogle takter til en revision af indledningen, hvad der ligesom en lakune i partiturets paginering efterlader tvivl om, hvad hans intention i sidste ende har været med værket. Partituret blev efterladt med påskriften "Skal renskrives!". Det er ikke muligt at rekonstruere værkets oprindelige form, idet såvel orkestermateriale som de eliminerede partitursider er forsvundet. Derimod fremstår den senest opførte version på 135 takter klart afgrænset i partitur og klaverpartitur. Det er den, som her udgives med såvel den danske tekst (som fremgår af partituret), og den engelske, der findes i klaverpartituret.

Det skal sluttelig nævnes, at *The Order of The Star in the East* blev opløst i 1927 af Jiddu Krishnamurti, og forventningen om den store mesters komme slap måske også sit tag i Langgaard, der ikke i sin senere produktion refererer til "Stjernen i Øst", ligesom han øjensynlig heller ikke opretholdt forbindelsen med Lilly Heber.

*Bendt Viinholt Nielsen, oktober 2021*

agitation, here too the music is a mix of religious and secular elements that artistically has not completely blended.' In the newspaper *København* (12 Apr. 1927), the reviewer *A.E.* calls the work 'a boldly orchestrated, ambitious conceived concert piece with a soprano solo which Mrs Mimi Falkenstjerne sang with her strong, somewhat hard soprano voice in terrible English'.

Certain details in the orchestral parts were probably altered by Langgaard after the performance, and he also outlined some bars for a revision of the introduction, which together with a gap in the pagination of the score raises doubts as to what his final intention was with the work. The score was abandoned with the comment 'Must be fair-copied!' It is not possible to reconstruct the original form of the work, as both the orchestral material and the eliminated score pages have disappeared. On the other hand, the most recently performed version of 135 bars appears clearly delimited in score and vocal score. This is the version that is published here with both the Danish text (which appears from the score) and the English version that is found in the vocal score.

It should finally be mentioned that *The Order of The Star in the East* was dissolved in 1927 by Jiddu Krishnamurti, and the expectation of the coming of the great master perhaps also lost its hold on Langgaard, who in his later production does not refer to 'The Star in the East', and did not as far as we know maintain his connection with Lilly Heber.

*Bendt Viinholt Nielsen, October 2021*





## The Star in the East

Rued Langgaard (1893-1952)

Et Varselsbud staar skrevet  
i det tomme Himmelrum:  
Se, han kommer som en Tyv om Natten.

Sjæle-Sne som daler,  
Straalehjem, hvor Herren taler,  
ringer om Fred over Land og By:  
Vor Herre er en Konge stor.  
Og Engle, som svæver nær,  
kranser Julestjernens Sølvskær  
i Aandens Morgengry;  
til mødig Sjæl bringes Bud paany:

Lyksalige Sjæl!  
Af Kærlighed blev du baaret,  
til Himmelbrud blev du kaaret – :  
Dig gives Freden:  
O, Mestrenes Mester!  
Vore Længsles Himmellys klare fester:  
Han kommer!

## The Star in the East

Rued Langgaard (1893-1952)

English version by Lilly Heber

Look, on the firmament  
these warning words are written:  
*Behold, as a thief in the night*  
*He silently is coming. – –*

Spirit snow is falling,  
O radiant home where the Lord is speaking,  
ringing peace over fields and towns:  
Our Lord is a heavenly King.  
Angels are coming very near,  
lending silvery glow to the Christmas star  
– the dawn of the spiritual age.  
To weary soul this message is given:

O blissful soul.  
Love gave thee life,  
as heavenly bride thou art chosen,  
Peace I give unto thee!  
O, Master of the Masters,  
O, celestial Light of our longings – – !  
Amen!

# SOLO E STRUMENTI DELL'ORCHESTRA

SOLO

*Soprano (e, - a<sup>2</sup>)*

ORCHESTRA

*Flauti 1-2*

*Oboi 1-2*

*Clarinetti in Si $\flat$  1-2*

*Fagotti 1-2*

*Corni in Fa 1-4*

*Tromba in Si $\flat$  1-3*

*Trombone 1-3*

*Tuba*

*Timpani*

*Campane*

*Triangolo*

*Arpa*

*Violini I*

*Violini II*

*Viole*

*Violoncelli*

*Contrabbassi*

# The Star in the East

## Koncertstykke

Rued Langgaard  
(BVN 180)

Lento misterioso

2 Flauti  
2 Oboi  
2 Clarinetti in Si<sup>b</sup>  
2 Fagotti  
4 Corni in Fa  
3 Trombe in Si<sup>b</sup>  
3 Tromboni  
Tuba  
Timpani  
Triangolo  
Campane  
Arpa  
Soprano (Dansk tekst)  
Soprano (English lyrics)

Lento misterioso

Violini 1  
Violini 2  
Viole  
Violoncelli  
Contrabbassi

con sord. *legato*  
*p*  
con sord. *legato*  
*p*  
con sord. *legato*  
*p*  
con sord. *legato*  
*p*  
*espr.*  
*p*  
div. con sord. *legato*  
*p*  
*p*

## KILDER OG KRITISK BERETNING

### KILDER

#### A. Partitur. Autograf

#### B. Klaverpartitur udarbejdet af komponisten

#### A. Partitur. Autograf

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 129,1. Autograf. Renskrift med violet blæk, revideret med sort blæk, blyant og farvestift.

Titel: [...] "*The Star in the East*" / *Koncertstykke* / [overstreget tidligere titel: "*Sinfonia interna*" / *Sangscene*] / *for* / *Sopransolo og Orkester* / *af* / *Rud Langgaard* / [overstreget: *Komp. 1915.*] / *Texten ved L. Heber og R. Langgaard.* / *Partitur* / *Komponeret Marts 1915 paa Tyringe (Sverig) – øverst på siden to oversigter over opførelser (den ene overstreget) samt bemærkningen: Skal renskrives!*

Omslag i gråt karton med titlen *The Star in the East* (overstreget) samt titler og påskrifter vedrørende andre værker (omslaget har på et tidspunkt været benyttet til forskellige manuskripter)

Overskrifttitel første nodeside: *The "Star in the East"* [tidligere: "*Sinfonia interna*"]

Dateret til slut: *Komp 1915. / Tyringe. / (Marts)*

Omslag + 8 blade, 33,5 × 26,5 cm; 16 beskrevne sider, pagineret: (titel), (side med orkesterbesætning), 1-2, 7-18 (siderne 3-6 mangler; s. 7-18 opr. pagineret 5-16).

Papirtype: *K.U.V. Beethoven Papier Nr. 39. (30 Linien)*

Med dansk tekst og (ukomplet) engelsk tekst.

#### Kommentar.

Partituret, som ikke er dateret, men blev til i 1923 ifølge to værkklister, er præget af revision, foretaget med kraftig sort blæk og andre skrivedeskaber. RLs endelige plan for værket og den påtænkte renskrift, han nævner på titelbladet, er ikke klar. På s. 7 findes således 16 løst skitserede takter med overskriften *Ændring i Indledningen*. Af partiturets oprindelige 16 sider mangler s. 3-4; senere er s. 5-16 blevet ompagineret 7-18, uden at det fremgår, hvad de manglende sider med pagineringen 3-6 har indeholdt. Kilden er forsynet med en række spring og overstregede takter, som viser, at forkortelser er foretaget i flere omgange. Som partituret fremstår, rummer det imidlertid en afsluttet, forkortet version på 135 takter, hvilket fremgår ved sammenligning med klaverpartituret kilde B, der ligeledes er forkortet, således at det rummer den samme 135 takter lange version.

Dateringen marts 1915 refererer til, at nærværende komposition er et omarbejdet uddrag af *Angelus* (BVN 92), som i 1916 blev indlemmet i en ny version i den sceniske symfoni *Sinfonia interna* (BVN 122, 1915-16). I nærværende partitur er musikken omarbejdet til en ny tekst af RL og desuden forsynet med

## SOURCES AND CRITICAL COMMENTARY

### SOURCES

#### A. Score. Autograph

#### B. Vocal score prepared by the composer

#### A. Score. Autograph

The Royal Danish Library. Rued Langgaard's Collection, RLS 129,1. Autograph. Fair copy in violet ink, revised in black ink, pencil and crayon.

Title: [...] "*The Star in the East*" / *Concert Piece* / [previous title, crossed over: "*Sinfonia interna*" / *Song Scene*] / *for* / *soprano solo and orchestra* / *by* / *Rud Langgaard* / [crossed over: *Comp. 1915.*] / *The text by L. Heber and R. Langgaard.* / *Score* / *Composed March 1915 at Tyringe (Sweden) – at the top of the page there are two lists of performances (one of them crossed over) as well as the annotation: Must be fair copied!*

Grey cardboard cover with the title *The Star in the East* (crossed over) and titles and inscriptions regarding other works (the cover was at a time used for a number of manuscripts)

Heading on the first page of music: *The "Star in the East"* [previously: "*Sinfonia interna*"]

Dated at the end: *Comp 1915. / Tyringe. / (March)*

Cover + 8 leaves, 33.5 × 26.5 cm; 16 pages of writing, paginated: (title), (page with list of orchestral instruments), 1-2, 7-18 (pp. 3-6 are missing; pp. 7-18 originally numbered 5-16).

Paper type: *K.U.V. Beethoven Papier Nr. 39. (30 Linien)*.

With Danish text and (incomplete) English text.

#### Commentary.

The score, which is not dated, but was created in 1923 according to two lists of works, is characterized by revision, made with strong black ink and other writing tools. RL's final plan for the work and the intended fair copy mentioned on the title page is not clear. On page 7, there are thus 16 loosely sketched bars with the heading *Alteration of the Introduction*. Of the original 16 pages of the score, pp. 3-4 are missing; later, pp. 5-16 have been re-paginated 7-18, without it appearing what the missing pages numbered 3-6 have contained. The source is provided with several leaps and crossed out bars, which show that abbreviations were made in more phases. As the score appears, however, it contains a complete, abbreviated version of 135 bars. This is evident by comparison with the piano score source B, which is also shortened so that it contains the same 135 bar version.

The date March 1915 refers to the fact that the present composition is a reworked excerpt of *Angelus* (BVN 92), which in 1916 was incorporated into a new version in the scenic symphony *Sinfonia interna* (BVN 122, 1915-16). In the present score, the music was revised to fit a new text by RL and furthermore

en indledning (komponeret 1916) og en slutning (komponeret 1923). Værket blev uropført under titlen *Sinfonia interna, Sangscene for Sopran og Orkester* i Stockholm i 1924. Da RL i 1927 ville genopføre værket forelå en engelsk oversættelse af teksten ved Lilly Heber. RL udarbejdede i marts 1927 et klaverpartitur (kilde B) udelukkende med denne engelske tekst, som også blev løseligt markeret i partituret sammen med en skitseret tilpasning af sangstemmen til denne tekst. Orkestermusikken blev revideret, navnlig i passagen t. 51-77, og RL føjede harpe og triangel til instrumentariet. Harpestemmen blev føjet ind, hvor der var plads i partituret, men på s. 1 (over t. 5) skriver RL blot: *NB Harpe (Se Harpestemmen)*. Inden opførelsen i 1927 besluttede RL at forkorte værket ganske betydeligt. Han tog sider ud af partituret (som nu er forsvundet), indføjede spring og overstregede 26 af de tilbageblevne takter. I klaverpartituret udførte han tilsvarende forkortelser omfattende i alt 76 takter. Fem overstregede takter (s. 7) i partituret findes imidlertid ikke i klaverpartituret og må således stamme fra en tidligere version (1923?). En takt blev føjet til på s. 9 (t. 50). Efter at RL havde fuldført kilde B den 3. marts 1927, foretog han yderligere nogle ændringer i orkestersatsen i partituret. Nogle af disse er i partituret forsynet med angivelsen "NB" i margenen, andre med bemærkningen "Ikke rettet i Orkesterstemmer" (s. 9) eller "Skal rettes i Stemmer" (s. 10). Disse bemærkninger kunne tyde på, at de sidste rettelser er senere end opførelsen den 11. april 1927.

#### B. Klaverpartitur udarbejdet af komponisten

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 129,2. Autograf. Renskrift med blæk, revideret med blæk, blyant og farvestift.

Overskrift: "*The Star in the East.*" / *Koncertstykke for Sopran og Orkester af Rud Langgaard* / *Texten ved L. Heber og R. Langgaard*  
Dateret til slut: 3-3.-27. / *Comp. 1915. Marts.*

4 blade, 27 × 34,5 cm; 8 beskrevne sider pagineret 1-7, (sidste side upag.).

Papirtype: *Wilhelm Hansens Musik-Forlag* [bomærke] No. 15. K. 14 (14 systemer).

Med engelsk tekst.

#### Kommentar.

Klaverpartituret repræsenterer værket i den i marts 1927 gældende version på 211 takter. Sangstemmen er tilrettet til den engelske tekst, hvilket har medført en del musikalske ændringer i stemmen i forhold til den danske version i partituret (A). Der er foretaget enkelte noderettelser med blyant og blæk, og nogle manglende fortegn er tilføjet. Efter fuldførelsen er der indføjet tre spring: På s. 1 er 9 takter udeladt (mellem t. 26 og 27), på s. 2 er 3 takter udeladt (mellem t. 33 og 34), og et spring fra s. 2 til s. 5 omfatter 64 udeladte takter (mellem t. 46 og 47). Sidstnævnte spring betyder, at instrumentale mellemspill og seks verslinjer af RLs tekst udgår af værket. Forkortelserne er foretaget parallelt i A. Efter udarbejdelsen af B er orkestersatsen i A imidlertid blevet revideret enkelte steder imellem t. 51 og t. 78, og denne revision er ikke implementeret i B.

#### REDAKTIONSGRUNDLAG

Udgaven præsenterer den forkortede version af værket (135 takter), som findes i partituret (A) og klaverpartituret (B). Udgaven respekterer komponistens rettelser i kilderne, herunder spring og udeladelser. Begge tekstversioner med hver deres specifikt udformede sangstemme medtages, den danske version med partituret som kilde, den engelske med klaverpartituret som kilde. Et stemmesæt fra opførelserne i 1924 og 1927 er

provided with an introduction (composed 1916) and an ending (composed 1923). The work was premiered under the title *Sinfonia interna, Song Scene for soprano and orchestra* in Stockholm in 1924. When RL wanted to re-perform the work in 1927, an English translation of the text by Lily Heber was available. In March 1927, RL prepared a piano score (source B) exclusively with this English text, which was also loosely marked in the score along with an outlined adaptation of the singing voice to this text. The orchestral music was revised, especially in the passage bb. 51-77, and RL added harp and triangle to the instrumentation. The harp part was inserted where there was room in the score, but on p. 1 (above b. 5), RL simply writes: *NB Harp (See the harp part)*. Before the performance in 1927, RL decided to shorten the work quite significantly. He took out pages (which has now disappeared), marked leaps, and crossed out 26 of the remaining bars. In the piano score, he made a similar abbreviation comprising a total of 76 bars. However, five deleted bars in the score (p. 7) are not found in the piano score and must thus originate from an earlier version (1923?). One bar was added on page 9 (b. 50). After completing source B on March 3, 1927, RL made some further changes to the orchestral parts in the score. Some of these are marked in the score with the indication "NB" in the margin, others with the remark "Not corrected in Orchestral parts" (p. 9) or "Must be corrected in parts" (p. 10). These remarks might indicate that the last corrections were added later than the performance on 11 Apr. 1927.

#### B. Vocal score prepared by the composer

The Royal Danish Library. Rued Langgaard's Collection, RLS 129,2. Autograph. Fair copy in ink, revised in ink, pencil and crayon.

Heading: "*The Star in the East.*" / *Concert Piece for soprano and orchestra by Rud Langgaard* / *The text by L. Heber and R. Langgaard*

Dated at the end: 3-3.-27. / *Comp. 1915. March.*

4 leaves, 27 × 34.5 cm; 8 pages of writing numbered 1-7, (last page unnumbered).

Paper type: *Wilhelm Hansens Musik-Forlag* [logo] No. 15. K. 14 (14 staves).

With English text.

#### Commentary.

The vocal score represents the work in the version of March 1927 comprising 211 bars. The solo part is adapted to the English text, which has led to a number of musical changes in the part in relation to the Danish version in the score (A). A few notational corrections have been made with pencil and ink, and some missing accidentals have been added. After completion, three leaps have been inserted: on page 1, 9 bars are omitted (between bb. 26 and 27), on page 2, 3 bars are omitted (between bb. 33 and 34), and a leap from p. 2 to p. 5 includes 64 omitted bars (between bb. 46 and 47). The latter leap has caused that instrumental interludes and six lines of RL's text were deleted from the work. The abbreviations were made in parallel in A. However, after the preparation of B, further revision of the orchestral music in A was provided in some places between bb. 51 and 78, and this revision was not implemented in B.

#### TEXTUAL BASIS OF THE EDITION

The edition presents the abbreviated version of the work (135 bars), which is found in the score (A) and the vocal score (B). The edition respects the composer's corrections in the sources, including leaps and omissions. Both text versions, each with their own specific vocal part, are included, the Danish version with the score as the source, the English version with the vocal score as the source. A set of parts used at the performances in 1924

ikke bevaret, hvilket betyder at RLs henvisning til den separate harpestemme ikke har kunnet følges. Harpestemmen er i t. 5-14 rekonstrueret på baggrund af klaverpartituret.

Sangteksten i nodekilderne er sammenholdt med publicerede versioner, som for den danske teksts vedkommende findes i tidsskriftet *Stjernen* (Blommenholm, Norge, 3. årg., nr. 11-12, nov.-dec. 1924, *Julenummer 1924*, s. 198-199), og for den engelske oversættelses vedkommende ses i koncertprogrammet for opførelsen 11.4.1927. De trykte tekster udviser enkelte varianter i forhold til den komponerede tekst i nodekilderne; sidstnævnte følges i tvivlstilfælde.

#### RETNINGSLINJER FOR UDGAVEN

Udgivernes tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er angivet med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiverne. Faste fortegn for klarinet, horn og til dels trompet er tilføjet af udgiveren.

Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noterne nedenfor.

#### NOTER

Tonehøjden angives på konventionel vis ud fra 'nøglehulsc'et' = c<sup>1</sup>.

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
7, 9, 10	vl I, 2	node 4: ændret fra f <sup>1</sup> til a <sup>1</sup> i overensst. med RLs rettelse i t. 6
28	vl II	node 1: A har dis <sup>1</sup> ; udgaven følger B (overbundet d <sup>1</sup> )
	vla	node 1: A har fis; udgaven følger B (overbundet f)
39	S	<i>misterioso</i> findes kun i B
51	S	<i>mf</i> findes kun i B
57-58	S	RL har i den engelske version indført en gentagelse, som ikke fandtes i den oprindelige danske version
73	fg 2	node 1: fejlnoteret eis rettet til e i analogi med vla

and 1927 has not been preserved, which means that RLs reference to the separate harp part could not be followed. In bar 5-14, the harp part is reconstructed on the basis of the vocal score.

The lyrics in the music sources are compared with published versions, which for the Danish text can be found in the magazine *Stjernen* (Blommenholm, Norway, vol. 3, nos. 11-12, Nov.-Dec. 1924, *Christmas Number 1924*, pp. 198-199), and in the case of the English translation can be seen in the concert programme for the performance 11 Apr. 1927. The printed texts show individual variants in relation to the composed text in the music sources; the latter is followed in case of doubt.

#### EDITORIAL GUIDELINES

The editors' additions and emendations are typographically marked in the score by square brackets; added slurs and ties are indicated by broken line. Cautionary accidentals in round brackets are also editorial. Key signatures for clarinet, horn and partly for trumpet are supplied by the editors.

Editorial comments as well as information on matters not typographically marked in the score can be found in the notes below.

#### NOTES

The pitch is indicated in the conventional way, i.e. 'keyhole-c' = c<sup>1</sup>.

<i>bar</i>	<i>part</i>	<i>comment</i>
7, 9, 10	vl I, 2	note 4: emended from f <sup>1</sup> to a <sup>1</sup> in agreement with RLs correction in b. 6
28	vl II	note 1: A has d <sup>#1</sup> ; the edition follows B (tied d <sup>1</sup> )
	vla	node 1: A has f <sup>#</sup> ; the edition follows B (tied f)
39	S	<i>misterioso</i> only in B
51	S	<i>mf</i> only in B
57-58	S	in the English version, RL has inserted a repetition, which is not found in the original Danish version
73	fg 2	note 1: erroneous e <sup>#</sup> emended to e by analogy with vla